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THE ART UNION

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MR. MORAN'S ETCHING.

"THE RAINBOW," the etching given as a supplement with this issue of THE ART UNION, is the work of MR. THOMAS MORAN, who kindly presented the plate to the Union. It represents a view on Three Mile Harbor, a small, landlocked bay near-Easthampton, L.I., and is one of the most delicate etchings MR. MORAN has produced.

MR. MORAN made his first etching in 1860, but never devoted much time to the fascinating art until 1879. Since the latter date, however, he has achieved high reputation, both in America and abroad, for the excellence of his productions in this line. He is a member of the New York Etching Club and also of the Society of Painter Etchers, of London. Several of the best examples of his work are now on exhibition in the Art Union Galleries.

AT THE ACADEMY.

EXHIBITIONS OF THE AMERICAN WATER-COLOR SOCIETY AND THE NEW YORK ETCHING CLUB.

THE Seventeenth annual exhibition of the American Water-Color Society and the annual exhibition of the New York Etching Club are now open in the National Academy of Design. The water-color exhibition fills the north, east and south galleries and the corridor, and the etchings cover the walls of the west and north-west galleries.

The Water-Color exhibition is one of the largest and finest exhibitions of its class that has ever been opened in this country, and the Hanging Committee, Messrs. J. Francis Murphy, Frederick W. Fr  er and Hamilton Hamilton, are to be congratulated for the manner in which they have disposed the excellent material at their command. Mr. A. A. Anderson had charge of the decoration of the galleries, and has succeeded in producing some very fine and artistic effects by the liberal use of embroideries, tapestries, bronzes, vases and objects of art of various kinds.

At the foot of the main staircase, in the Corridor, is a Japanese bronze incense-burner rising from the midst of a number of ornamental plants, and over the carpeted stairs hangs a canopy of crimson satin, richly embroidered in black and gold, brought from a sacred temple in Pekin. From the centers of the pointed

arches in the corridor depend bronze lamps of various quaint styles, and below them, suspended on poles, are exquisitely embroidered Persian hangings. Over the railings around the staircase hang rugs rich in design and color.

Above the handsomely canopied entrance to the North Gallery hangs a rare old Gobelin tapestry, and at the sides is a collection of flower paintings making a most gorgeous display of color. There are three pictures of "Hollyhocks" among them, painted by Miss Kate H. Greator, Mrs. N. S. Jacobs Smillie and Miss L. Kellogg, respectively, and it would be a difficult matter to determine which of them is better than the others, if there is any difference. The three pictures are singularly excellent in technique—in quality—and are superb in decorative effect. In the same general group is a picture of some luscious looking plums by Julia Dillon.

The largest proportion of the important works of the exhibition are in the South Gallery, which is profusely decorated. In this gallery the pictures have been hung so as to secure a regular gradation of tones along the walls. In the east end are hung pictures very light in color, while in the west end the darkest pictures predominate. Between these extremes, one may note the gradual transition from the light to the dark pictures. The effect of this is pleasing; it insures harmony in juxtaposition, and the gallery has none of the disagreeably "spotted" appearance that is the result of the ordinary hanging, in which severe contrasts are indulged. On the center of the south wall, opposite the main entrance, in the "chief place of honor," hangs J. Alden Weir's "Sunday Morning," an almost life-sized picture of a peasant girl, dressed in sombre colors, with white cap, broad white cuffs and collar, carrying a book in one hand and some roses in the other, on her way to church. There is something very realistic about the figure, and much that causes one to like it better on acquaintance. At the east end of the gallery, in the center of the panel, is "Pandora," by F. S. Church, a delicately painted picture showing the artist's appreciation of the myth, as well as his technical skill, in its graceful lines and exquisite color. Pandora, a beautiful young woman clad in a profusion of pink gauze, having opened the box in which were enclosed the ills and sorrows of human life, sees hundreds of them—personified by grotesque, malevolent looking elves—escape and rise in a vapor-like column. Terri-

fied at what she has done, she attempts to close the lid, kneeling upon it to force it shut. Her face is an excellent study of expression, and the action of the figure is good.

In the centers of the corner panels hang a pair of Charles R. Weldon's quaint conceits. "The Flirtation" shows a grotesque Japanese doll seated on the edge of a flower-stand, making love to a pretty, fair-haired French doll which is languidly swinging in a hammock. The sequel, "The Elopement," shows the two dolls, with toy-balloons attached to them in some mysterious way, soaring through space; the little maiden, with hands clasped, looking half-fearfully down towards the rapidly vanishing world, while her philosophical companion bears her up with one hand and carries his umbrella and lantern in the other, looking upon his fair charge with a great deal of tenderness in his expression and whispering reassuring words as they rise higher and higher and higher—above the moon already! In originality of conception and artistic composition, color and handling, the artist has achieved great success in these certain-to-be-popular pictures.

In the same east end of the south gallery are several effective figure pictures by the brothers Percy and Leon Moran; one of Harry Chase's brilliant scenes on the Dutch coast, "The Sands of Scheveningen;" a "Study in White," by Ross Turner, showing a white-painted vessel anchored by a quay—presumably Venetian; "A Creek," a carefully painted picture by J. C. Nicoll; an excellent transcription of nature entitled "A Winter Evening, New Jersey," by G. H. McCord, and one of J. Francis Murphy's charmingly suggestive pictures, "By the River," full of the poetry of nature.

On the south wall, moving along in the order of the numbers, Samuel Colman's view "On the River Schelde, Antwerp," on a hazy day, attracts one by its charm of color, and Frederick Dielman's "Between Sitzings," shows a handsome young woman embracing an opportunity to see how well the artist has been reproducing her charms. "Sunset at Sea," by Henry P. Smith, illustrates well the peculiar red glow of a sunset reflected on the water on a hazy day. C. A. Platt's "Old Dutch Village" is a pleasant picture with an excellent sky; William M. Chase's "Here She Comes!"—a fisherman standing on a bluff, looking out to sea at a fishing boat coming in, is full of spirit.

There is a pretty idea expressed in the very decorative picture, "Incense," by Miss Kate Greator— an old brass Italian censer, lying in the midst of a pile of roses, all most excellent in technique. "Evening in Brittany," by D. W. Tryon, suggests well the poetry of the scene. "Measuring the Great Elm," by J. Wells Champney, shows a party of young girls, hand in hand, endeavoring to reach around a large tree. "Pensive" is an adjective which describes a young girl standing by

a table on which is a vase of flowers, by F. W. Freer. J. Alden Weir's "Study of a Dog" is a realistic piece of work, full of merit. W. T. Richards is represented by a large marine, "The Unresting Sea," near which is Henry Farrer's "Sweet, Restful Eve," a scene which the title well describes, and which is one of the most charming landscapes in the exhibition. There is a pool in a hollow on the top of a hill, beyond which rise the tops of some quaint old houses, with a windmill in the distance. In the rapidly-changing yellow sky the new moon appears. By W. Hamilton Gibson are two interesting pictures, "A November Evening" and "An Autumn Twilight," and by R. M. Shurtleff is a study of "White Birches;"—three conscientious pictures in which one can see nature and the spirit of nature as well. "A Canal in Venice" represents William Sartain, and "An Old French Kitchen," A. A. Anderson. "On the Zuyder Zee, Holland," is a spirited picture by R. Swain Gifford. By H. W. Robbins is a view from Beadleston Knoll, Keene Valley.

"Chrysanthemums," by C. Y. Turner, worthily occupies the central place on the west wall. A young woman in maroon colored dress, stands by a table on which is a vase filled with chrysanthemums. The qualities in the work are well expressed throughout. "A Blue Study," by Ross Turner, shows a quaint old tower against a very atmospheric sky. "Going to the Wedding, Dalecarlia," by T. De Thulstrup, pictures a bridal party in a row-boat, making merry on the way. Alfred Fredericks pictures a scene from "Rip Van Winkle," where Rip's guide is handing him down a cask, Hendrick Hudson's queer little old men, having desisted from their nine-pins, looking on with sober faces. "Rue d'Epicurie and the Cathedral at Rouen," by William Magrath, is a careful portrait of a picturesque view in one of the quaintest, most interesting cities in Europe. "A Harvest Field," by Hamilton Hamilton, is a conscientiously painted picture, showing a number of men resting in the shade of a shock of wheat; a young girl, with a jug of water, pouring out a cupful for one of them. Over this hangs "The Close of a Heavy Day," an effective picture by S. R. Burleigh. There are two interesting pictures by Winslow Homer, "The Ship's Boat," a boat swamped by the heavy sea near a rocky shore, the crew striving to cling to it, and "Scotch Mist," a picture showing a number of women standing on the sheltered side of a fishing-boat drawn high on the shore, looking out over the stormy sea. "An Entrance to a Mosque, Tlemcin, Algeria," by Samuel Colman, contains some careful detail; James D. Smillie's "Stray Lambs near Montrose, Pa.," gives an artistic and faithful transcription of a bit of country landscape, and "Gray Morning, Montauk," is one of the best pictures A. T. Bricher has in the exhibition.

In the North Gallery are Walter Satterlee's "Two

Sides of a Convent Wall," "The Housatonic," a bright, suggestive picture by Arthur Parton, and "Rainy Weather," by J. F. Cropsey, a picture in which the wind is blowing vigorously. "On the Massachusetts Coast," by George H. Smillie, is exceptionally well painted. It shows the rocky coast with its stunted trees in the foreground, and a look out over the water, with a long line of coast vanishing in the distance. "His First Business Venture," by T. W. Wood, presents a boy counting on his fingers the profits of the sale of some brushes, such as those with which he is laden, and is a conscientious and pleasing rendition of the subject. "A Study of Trees" is a brilliant picture full of good qualities, by W. L. Sonntag. "After the Shower" is an effective bit of marine painting by F. K. M. Rehn, and "A Bright Day," by Kruseman Van Elten, is a bright, attractive landscape. "The Brook," by F. Hopkinson Smith, is a graphic illustration of Tennyson's poem. "Une Canadienne" is a small study of a head by Miss Frances Richards, that must not pass unnoticed, and Arthur Quartley's "Fishing Hut, Long Island Shore," does not need the line 'a sketch from nature' in the catalogue. One can see that it is a very conscientious and truthful out-door study, excellent in atmospheric effect and quality. On the South wall, "Sunset," by Henry Farrer, and "La Grosse Horloge, Rouen," by William Magrath, are among the principal attractions.

The East Gallery also contains many interesting pictures. "On the River Maas, Holland," is a characteristically excellent picture by M. F. H. De Haas. "When the Silver Habit of the Clouds Comes Down Upon the Autumn Sun," by Henry Farrer, is one of the largest pictures in the exhibition, and is full of the poetry of its title. There is a brilliant scene on the "Dutch Coast," by Harry Chase, near which, by Bruce Crane, is a realistic "Winter Effect on the Harlem River,"—a foreground covered with snow, a dark sky and a single streak of sunset glow on the horizon. "Mill-Water" is another of J. Francis Murphy's poetical studies, and "On Pleasure Bent," by Bleecker N. Mitchell,—a young woman walking along the bank of a stream, carrying an oar over her shoulder, is charming in drawing and color. There is a pleasing "Veiled Head," by F. W. Freer, on the end wall. The south-west corner of the gallery contains a number of pictures by Thomas Moran, of which "The Castle of San Juan d'Ulloa, Harbor of Vera Cruz," "Havana, Cuba," and "A Tower of Cortez, Mexico," in richness and brilliancy of color are decidedly 'Turneresque.' By Edward Moran, "Running into Port," is a picture full of action in the boat, figures, water and sky. In the next panel, "The Gull Rock," by W. T. Richards, holds the central place.

THE ETCHING CLUB'S EXHIBITION

is a most interesting one; all, or nearly all, of the best

etchers in the country being represented in the two galleries. The series of twenty "Original Etchings by American Artists," recently published by Cassell & Co., and loaned to the exhibition, adds much to its interest, and shows some of the best work of the kind that has been accomplished in this or any other country. George H. Smillie's "Old New England Orchard;" Frederick Dielman's "Mora Players" after his last year's Academy picture—so suggestive of Murillo; F. S. Church's "Lion in Love;" Henry Farrer's "Winter Evening;" Stephen Parrish's "Gloucester Harbor;" Thomas Moran's "Tower of Cortez,"—in fact, every etching in the list is a masterpiece. Among the other etchings in the collection, "A Stolen Glimpse," by T. W. Wood, is full of humor as well as merit. It shows an old man, with the placard "I am blind" on his breast, furtively looking at us out of a very able eye. By Henry Farrer there are etchings of each of his charming pictures in the Water-Color Exhibition. J. C. Nicoll, Stephen Parrish, F. Waller, F. S. Church, James D. Smillie, C. A. Platt, J. M. Falconer, Joseph Pennell, Samuel Colman, M. Nimmo Moran, J. Wells Champney and Edith Loring Peirce are each represented by a number of interesting works. By David Law there are two Venetian "Moonlights;" by James S. King, etchings from portraits by Rembrandt and Franz Hals; by J. A. S. Monks, "An Old Pasture," with sheep, (printed on satin with exquisite effect); and in the North-west gallery is a print from Walter Shirlaw's Art Union Etching, "The Reprimand." * * *

THE ARTISTS' FUND EXHIBITION.

THE Artists' Fund Society's Twenty-fourth annual exhibition was an excellent one, and the sale, at the close, brought fairly encouraging results. There was a large number of visitors during the exhibition, and the attendance at the sale was large on both evenings. The collection of 105 pictures brought over \$16,000 including the prices of the frames, and \$14,000 for the canvases alone. The highest prices realized were for the following (exclusive of the frames):

"A Summer Afternoon," David Johnston, \$610; "Palazzo Widmann, Venice," Daniel Huntington, \$285; "In Marblehead Harbor," M. F. H. De Haas, \$335; "Talcott Mountain," H. W. Robbins, \$230; "Arab Fountain near Tunis," Wordsworth Thompson, \$315; "A Breezy Day, Scheveningen, Holland," Harry Chase, \$240; "Salt Meadows near Annisquam," H. Bolton Jones, \$235; "Summer Morning on the Chesapeake," Arthur Quartley, \$210; "'Nobody asked you, sir,' she said," William H. Beard, \$310; "A Journey in a Weary Land," Wordsworth Thompson, \$445; "After the Rain," Arthur Parton, \$362.50; "The Missing Nickel," Frederick Dielman, \$345; "Sweet Briar," Seymour J. Guy, \$400; "Late Autumn," H. Bolton Jones, \$325; "Spring Morning, Normandy Coast," Harry Chase, \$310; "Faint Heart never won Fair Lady," Thomas Hovenden, \$280; "In the Rocky Mountains," Hermann Fuechsel, \$275; "Under the Apple Trees, Barbison, France," Carleton Wiggins, \$265; "Blowing Fresh," Arthur Quartley, \$240; "Venetian Cabman, near Madonna della Orte, Venice," A. F. Bunner, \$310; "The Christmas Turkey," P. P. Ryder, \$305.